

# Appendices

## **Appendix 1: Conducting Activities: Not Including Op. 21); Op. 21; Unrealized Opportunities**

The information in the following tables was collected from various sources and is presented here for the first time as the most complete information on performance activities known until now.

UC stands for situations where it is unclear if a conducting activity actually took place yet this address is given under the category of 'tour' in *JASI* (June/November 1995-1996) Schoenberg's Addresses. In many cases this might have been a concert with Schoenberg's music but not necessarily with him conducting.

### **Conducting Activities (Not Including *Pierrot lunaire*, Op. 21)**

<b>Date</b>	<b>Composition</b>	<b>Performers</b>	<b>Place</b>	<b>Comments</b>	<b>Source of info</b>
1895-1900			Vienna	Conductor of the Mödling Society, 'Freisinn,' the Meidling Men's Choral Society. Chorusmaster of the Stockerau Metalworkers' Singers' union. 1899 director of Men's Chorus, 'Beethoven,' in Heiligenstadt. 1900 director of worker's choruses	
1901-1903?			Berlin	Conducts for the Ernst von Wolzogen's Überbrettl Theater which was a literary cabaret	
26 January 1905	<i>Pelleas und Melisande</i> , Op. 5	Konzertverein Orchestra	Vienna	Première. In a concert of <i>The Society of Creative Musicians</i> .	SR 42
31 October 1911-01		Onyx-Saal, Weinhaus		UC	SA 705

Date	Composition	Performers	Place	Comments	Source of info
November 1911		'Rheingold', Potsdamer Platz, Berlin, Germany			
28,30 November 1912	<i>Pelleas und Melisande</i> , Op. 5	Concertgebouw Orchestra	Amsterdam	Mengelberg invited Schoenberg to Amsterdam. Mengelberg prepared three rehearsals.	Stuckenschmidt 180
4 February 1912	an arrangement of his <i>Fünf Orchesterstücke</i> , op.16 for piano 4-hands	Louis Closson, Louis T. Grünberg, Edward Steuermann (all three pupils of Busoni) and Anton von Webern	Harmoniumsaaal, Berlin	Busoni wrote a commentary about the concert	
29 February 1912	Mahler's orchestration of one of Bach's orchestral suites; <i>Pelleas und Melisande</i> , Op. 5	Prague Opera	Prague	Schoenberg conducted the first half of the concert	Clippings C1912022 9_b
8 April 1912			Potsdam, Germany	UC	SA
28, 30 November 1912	<i>Pelleas und Melisande</i> , Op. 5		Amsterdam and Hague		Letter to Berg. SR 116
21 December 1912	<i>Pelleas und Melisande</i> , Op. 5	St. Petersburg Philharmonic Orchestra	St. Petersburg	Invited by Alexander Solti, conductor and a piano pupil of Liszt. There were three rehearsals. Schoenberg was paid 500 roubles.	Letter to Berg. See SR 115-117
23 February 1913	<i>Kammersymphonie</i> no. 1; <i>Pelleas und Melisande</i> , Op. 5		Musikvereinsaal, Vienna		Stuckenschmidt 164, 179
24 February 1913?-24 March 1913?			Prague	UC	SA
31 March 1913	Works by Schoenberg (Kammersymph	Orchester des Wiener Konzertvereins	Vienna	Akademischer Verband für Literatur und	Clippings 1913

Date	Composition	Performers	Place	Comments	Source of info
	onie, Op. 9), Zemlinsky, Mahler, Berg and Webern			Musik in Wien	
7 May 1913	Kammersymphonie, Op. 9		Berlin	For invited persons (written at the end of the 2. Double bass part.	2. Double bass part.
17-18 December 1913			Leipzig	UC	SA
1914 <sup>1</sup>	<i>Gurrelieder</i>		Leipzig	Schoenberg earned 500 marks	Stuckenschmidt 191
17 January 1914	<i>Fünf Orchesterstücke</i> , Op.16	Queen's Hall Orchestra	Queen's Hall, London	Invited by Edward Clark, at Sir Henry Wood's suggestion. Schoenberg earned 500 marks. Stayed in London between 15 and 17 January <sup>2</sup>	Doctor 586
28 January 1914?-29 January 1914?			Prague	UC	SA
3-5 February 1914			Leipzig	UC	SA
18-19,26 February 1914				UC	SA
4 March 1914	<i>Gurrelieder</i>	Albertine Zehme, Singers from the Leipzig Male Voice Choir, the singing Academy and the enlarged Winderstein Orchestra. Same soloists as under Schreker a year ago in Vienna	Albert Hall, Leipzig	financed by Dr. Felix Zehme	DP, Webern 1909

<sup>1</sup> Perhaps the accurate date is 17-18 December 1913

<sup>2</sup> This concert was widely reviewed in *Sunday times* 18 and 23 January, page 6; *Times* 19 January, page 10 & 23 January, page 8; *Daily telegraph* 19/1, page 7 and 23/1, page 8; selection of reviews from *Daily Graphic*, *Daily Mail*, *Daily News*, *Daily Telegraph*, *Guardian*, *Morning Post*, *Observer*, *Pall Mall Gazette*, *Standard*, *Sunday Times*, *Times*, *Westminster Gazzette* can be found in *Musical Times*, February, 1914, page 94.

Date	Composition	Performers	Place	Comments	Source of info
12 March 1914	<i>Fünf Orchesterstücke</i> , Op. 16	Concertgebouw Orchestra	Amsterdam	Schoenberg earned 500 marks.	See part of Trumpet in B in ACS.
31 March 1914?-4 April 1914?			Regensburg, Germany	UC	SA
26 April 1915	<i>Beethoven's Symphony No. 9 in Mahler's revised version</i>		Vienna	Financed by Alma's rich friend, Frau Lieser. Reported not to be a great success.	Stuckenschmidt 192-193; Clippings 1915
4 November 1916			Dresden	UC	SA
April 1918 (See comments for further dates)	<i>Kammersymphonie</i> , Op. 9	Various performers	Vienna	Ten open rehearsals for this work only. On the conducting score it is written: Wien V. u. VI. 1918 Wien 26.II.1919 Wien 1.IV.1919 Kopenhagen 1923.	
May- June 1919 3 June 1919	<i>Verklärte Nacht</i> , Op. 4			Dates written on the first page on the conducting score	DP
6 February 1920	Schoenberg's orchestration of Mahler's <i>Lieder eines fahrenden Gesellen</i>		Kleiner Konzertsaal (Schubert-Saal), Vienna	In the Society for Private Performances. Orchestration for flute, clarinet, two violins, viola, cello, doublebass, piano and harmonium	Szmolyan 104
February 1920	<i>Gurrelieder</i>	Opera House	Vienna	Two performances	Stuckenschmidt 259
3 March 1920	<i>Pelleas und Melisande</i> , Op. 5		Mannheim	Invited by Wilhelm Furtwängler who rehearsed the work. Schoenberg conducted two additional	Diaries (8) and (9).

Date	Composition	Performers	Place	Comments	Source of info
				rehearsals and the performance.	
13 March 1920	A chamber orchestra transcription by Schoenberg of <i>Fünf Orchesterstücke</i> , Op. 16	A chamber orchestra	Mozarteum, Prague	Four concerts of the Prague Society for Private Performances 7-14 March 1920	Diary (9); Szmolyan 110, Stuckenschmidt 265
21 March 1920	The orchestral arrangement of <i>Verklärte Nacht</i> , Op. 4 and <i>Vergangenes</i> from <i>Fünf Orchesterstücke</i> , Op. 16	Concertgebouw Orchestra	Amsterdam	Stayed in Holland 21 March -12 April	See part of First Violin in Op. 16 in ASC.
24,25 March 1920	The orchestral arrangement of <i>Verklärte Nacht</i> , Op. 4 and <i>Vorgefühle</i> and <i>Vergangenes</i> from <i>Fünf Orchesterstücke</i> , Op. 16	Concertgebouw Orchestra	24 at Utrecht 25 at Amsterdam	Stayed in Holland 21 March -12 April	
May 1920			Amsterdam	Mahler Festival	
13 June 1920	<i>Gurrelieder</i>	Opera House	State Opera, Vienna	Vienna Music Festival	
12,13 June 1920	<i>Gurrelieder</i>	Vienna Philharmonic; Berta Kiurina (Soprano); Olga Bauer-Pilecka (Alto); Carl Oestvig (Tenor); Josef von Manowwarda (Bass) and Hubert Leuer	Vienna	Vienna Festival. Described as the climax of the festival.	DP, Stuckenschmidt 266
21 October 1920	The orchestral arrangement of <i>Verklärte Nacht</i> , Op. 4 and <i>Fünf Orchesterstücke</i> , Op. 16	Concertgebouw Orchestra	Amsterdam	This concert was repeated on October 24 in The Hague and on October 27 in Rotterdam	
6 January 1921	<i>Pelleas und Melisande</i> , Op. 5; <i>Natur, Das Wappenschild</i> ,	Concertgebouw Orchestra; soloists: Hans Nachod, tenor	Amsterdam	This concert was repeated on January 8 in The Hague	DP, SA

Date	Composition	Performers	Place	Comments	Source of info
	<i>Shensucht, Wenn Vöglein klangen</i> from Sechs Orchesterlieder, Op. 8				
19,20 March 1921	<i>Gurrelieder</i>	Concertgebouw Orchestra; soloists: Hans Nachod, tenor	Amsterdam	Dress-rehearsal open to the public: March 18	DP
27 May 1921	Transcriptions by Schoenberg, Webern and Berg of four Waltzes by Johann Strauss.	Eduard Steuermann (Piano), Alban Berg (Harmonium) Rudolf Kolisch (First Violin), Arnold Schoenberg (Second Violin), Pthmar Steinbauer (Viola), Anton von Webern (Cello)	Festsaaale in the Schwarzwald School, Vienna	A 'special occasion' concert by the Society for Private Performances. Schoenberg played second violin and conducted.	Stuckenschmidt 272-273
30 January 1923	Kammersymphonie, Op. 9; Lieder mit Klavier, Op. 6; <i>Lied der Waldtaube</i> ; and Kammersymphonie.	Dansk, Filharmonisk Selskab, Marya Freund, Breuning-Bache-Kvartetten, Blaeser-Kvintetten, Medlemmer af Kgl. Kapel, Chr. Christiansen.	Copenhagen	Première (?); invited by the composer Paul von Klenau	Concert programme in DP
24-30 January 1923	<i>Kammersymphonie</i>		Copenhagen	See April 1918	Clipping C19230130
January 1924	Parts of 'Gurrelieder', the 1917 orchestral version of <i>Verklärte Nacht</i> , Op. 4, and Beethoven's violin concerto.	Rudolf Kolisch played the violin solo in Beethoven's violin concerto.	Mödling, Vienna	A benefit concert at the request of the Mödling municipal government to help the so-called 'Germans in distress'	
6-23 February 1924 (?)	<i>Verklärte Nacht</i> , Op. 4		Vienna	Stuckenschmidt writes only about rehearsals.	Stuckenschmidt 293
2 May 1924	<i>Serenade</i> , op. 24	Alfred Jerger (Gesangsstimme), Rudolf Kolisch	House of the music	Unofficial private Première	Stuckenschmidt

Date	Composition	Performers	Place	Comments	Source of info
		(Violin), Marcel Dick (Viola), Wilhelm Winkler (Cello), Prof. Viktor Pollatschek (Clarinet), Leopold Wlach (Bass-Clarinet), Fanni Slezak (Mandolin), Hans Schlagradl (Guitar)	patron Dr. Norbert Schwarzmann, Vienna		294
11 July 1924			Vienna	UC	SA
16-18 July 1924			Salzburg	UC	SA
20 July 1924	<i>Serenade</i> , Op. 24	The same performers as on 2 May 1924	Donaueschingen	German Première. World Première took place (not publicly) on 2 May 1924 in Vienna. Invited by Prince Max Egon Fürstenberg	SR, 182-3
17 July 1924			Vienna	UC	SA
22-23 July 1924			Badgastein, Austria	UC	SA
10, 17-19 September 1924			Frankfurt	UC	SA
28 August 1925?-6 September 1925? and 7-14 September 1925			Venice	UC	SA
26,28 April 1925	Schoenberg's arrangement of the Emperor Waltz by Johann Strauss		Barcelona	Organized by Roberto Gerhard (Schoenberg's pupil) as Festival de la Musica Viennesa.	
29 April 1925	<i>Kammersymphonie</i> , Op.9; the songs 'Verlassen', 'Der Wanderer', 'Traumleben' and 'Am Wegrand' as well as	Viennese String Quartet (Kolisch, Rothschild, Dick and Stutschewsky), Viktor Polatschek (clarinet), Frantz Wangler (flute),	Barcelona		

Date	Composition	Performers	Place	Comments	Source of info
	<i>Pierrot Lunaire</i> , Op. 21	Friedrich Wührer (piano)			
One of the days between 3-8 September 1925	<i>Serenade</i> , Op. 24		Venice	Festival	Stuckenschmidt 308
8 April 1927	<i>Pelleas und Melisande</i> , Op. 5	The Berlin Radio (Funkstunde)	Berlin	Invited by Hans von Benda the musical director of the radio. There were three rehearsals. Stuckenschmidt mentions that Schoenberg was invited often to conduct his works there.	Stuckenschmidt 317
2/9-6 October 1927			Vienna	UC	SA
6 October 1927			Berlin	UC	SA
15 December 1927	<i>Suite</i> , Op. 29, Suite for piano, <i>Pierrot lunaire</i> , Op. 21	Steuermann, Maria Freund, Cahuzac, Hery, Delacroix, Darrieux, Boulay, Frecheville	Paris	Première of the <i>Suite</i> , Op. 29 performed during the 'Schoenberg festival'. He stayed there 30 November -19 December 1927?	Concert programme in ASC.
27 January 1928	<i>Gurrelieder</i>	A. Wynn (speaker), Stiles Allen (soprano), Gladys Palmer (contralto), J. Perry (tenor), Parry Jones (tenor), F. Philips (baritone). National Symphony orchestra. National Chorus of London, Wireless Chorus, Civil Servic Choir, Lloyds Choir, Railway Clearing House	London, Queens Hall	Schoenberg left on the 14/1 for rehearsals (Stuckenschmidt 321). First British performance. The concert was broadcasted.	DP and Doctor 599.

Date	Composition	Performers	Place	Comments	Source of info
		Male Voice Choir.			
24 March 1928			Breslau, Germany	UC	SA
Beginning of January 1930	<i>Von heute auf morgen?</i>		London	Conducted for Edward Clarke	
19-27? January 1930 and 21 January till 2 February 1930	<i>Von heute auf morgen?</i>		Rehearsals in Frankfurt		Stuckenschmidt 331
27 February 1930	<i>Von heute auf morgen</i>	Berlin Radio; Steinberg and his singers; Margot Hinnenberg-Lefèbre and Gerhard Pechners	Berlin		Stuckenschmidt 331
9 January 1931	<i>Erwartung</i> , Op. 17, Bach arr. Schoenberg Prelude and fuge in E flat ('St. Anne') and <i>Friede auf Erden</i> , Op. 13.	Margot Hinnenberg-Lefèbre (soprano), BBC Symphony Orchestra, Wireless Chorus.	Studio 10, London	Invitation by Edward Clarke from the BBC. First rehearsals on the 3 <sup>rd</sup> and 6 <sup>th</sup> of January 1931. Wrote to Webern on 22/1 about the success. The concert was broadcasted. First British performance of <i>Erwartung</i> and the Bach arrangement.	Stuckenschmidt 340, Doctor 616
19-24? March 1931			Frankfurt	UC	SA
April 1932	<i>Pelleas und Melisande</i> , Op. 5		Barcelona		Stuckenschmidt 348
11 January 1934	Schoenberg's orchestration of Bach's <i>Prelude and Fugue</i> in E flat; <i>Pelleas und Melisande</i> , Op. 5; <i>Verklärte Nachts</i> , Op. 4		Boston, Cambridge (USA)	Invitation from Koussevitzky. Concerts on 12,13 January 1934 were cancelled because of Schoenberg's illness	Stuckenschmidt 379
5-11 February	<i>Pelleas und Melisande</i> , Op.	Chicago Symphony	Chicago		Kater 196 and SA

Date	Composition	Performers	Place	Comments	Source of info
1934	5				707
16-17 March 1934	<i>Pelleas und Melisande</i> , Op. 5 (perhaps also <i>Verklärte Nacht</i> )	Boston Symphony. First clarinet was Viktor Polatschek from the Vienna Philharmonic	Boston, Cambridge (USA)	Invitation from Koussevitzky	Kater 196
7 March 1935	Excerpts from <i>Pierrot Lunaire</i> , Op. 21, Songs of the Wood Dove and <i>Kammersymphonie</i> , Op. 9b		San Francisco	A concert arranged by Henry Cowell	Sabine Feisst
21 March 1935	<i>Verklärte Nacht</i> , Op. 4, his <i>Bach transcriptions</i> and Brahms's Third Symphony	Los Angeles Philharmonic	Los Angeles	Klemperer invited Schoenberg to do a guest programme. Was supposed to be the Première of the <i>String Suite</i> . Programme changed because of mistake in the score.	Schoenberg's Letter to Engel of 7 April 1935
1935	<i>Pelleas und Melisande</i> , Op. 5 and the premiere of <i>Suite for School Orchestra</i>		Los Angeles		Crawford, Dorothy, 'Arnold Schoenberg in Los Angeles', <i>The Musical Quarterly</i> , 86, 1 (Spring 2002), 181.
27 December 1935	Suite in G, <i>Verklärte Nacht</i> , Op. 4, <i>Kammersymphonie</i> , Op. 9b,	Los Angeles Philharmonic	Los Angeles	Première	
14 April 1937	<i>Pelleas und Melisande</i> , Op. 5	WPA orchestra (Federal Music Project) which consisted of unemployed musicians.	Trinity Auditorium, Los Angeles	There is a photo from a rehearsal	
28-31 July 1937			Oakland, California	UC	SA
4 October	<i>Kol Nidre</i> , Op.		Los	Première	

Date	Composition	Performers	Place	Comments	Source of info
1938	39		Angeles		
26 July 1938	Brahms-Schoenberg Piano Quartet arrangement, <i>Verklärte Nacht</i> , Op. 4, A transcription of Bach's Prelude and Fugue in E flat.	San Diego Symphony	San Diego	Ford bowl	Sabine Feisst; Clippings C19380726_d, C19380726_a, 19380726_c, C19380726_e, C19380726_d
24-26 November 1940			East Lansing, MI, USA	UC	SA
February 1941(?)	<i>Lied der Waldtaube</i>				DP
January 1943	<i>Verklärte Nacht</i> , Op. 4	Metropolitan Opera, Ballet Theatre	Los Angeles and San Francisco	A ballet version of the work	
8 February 1945	The ballet <i>Pillar of Fire</i> with Antony Tudor's choreography of <i>Verklärte Nacht</i> , Op. 4		San Francisco	'Great success'	Stuckenschmidt 470
3-19 May 1946			Chicago, USA	UC	SA

## Conducting activities: *Pierrot lunaire*, Op. 21

Date	Place	Comments	Source(s) of info
<b>Tour no. 1 <i>Pierrot lunaire</i>, Op. 21; Pierrot lunaire ensemble</b>			
16/10/1912	Berlin, Choralionsaal in Bellevuestrasse	Première with the singer Albertine Zehme.	
19/10/1912	Hamburg	In the audience were Richard Dehmel and Otto Klemperer	
24/10/1912	Künstlerhaus, Dresden		
25/10/1912	Stettin, Germany	UC <sup>3</sup>	SA
28/10/1912	Danzig Poland	UC. According to a footnote in <i>BSC</i> the concert did not take place.	
31/10/1912	Breslau, Germany		
2/11/1912	Bösendorfersaal, Vienna		
5/11/1912	Munich	UC	SA
11/11/1912	Stuttgart	UC	SA
14/11/1912	Karlsruhe	UC. According to a footnote in <i>BSC</i> the concert did not take place.	
15/11/1912	Mannheim	UC	SA
22/11/1912	Graz, Germany	UC. According to a footnote in <i>BSC</i> the concert did not take place.	SA
25/11/1912-15/12/1912	Amsterdam <sup>4</sup>	UC	SA
8/12/1912	Choralionsaal, Berlin	Stravinsky was in the audience	
17/6/1913	Busoni's house in Berlin	Busoni, Mengelberg, Schnabel, Serato were in the audience	
4/4/1914	Regensburg		
24/12/1914	Rudolphinumsaal, Prague		
12/5/1921	Vienna	A special evening of the Society for Private Musical Performances. Performers: E. Wagner, E. Steuermann, Fr. Wangler, V. Polatschek, R. Kolisch, W. Winkler. There was also a performance on 30 April and 3, 7 May and 5 December with Erwin Stein conducting; Schoenberg was probably present in the rehearsals.	Szmolyan 108.
<b>Tour no. 2; the '1922 tour'; <i>Pierrot lunaire</i>, Op. 21; Pierrot lunaire ensemble</b>			Dates and places are annotated on DP
25/5/1922	Prague: the	E. Wagner, E. Steuermann, Fr. Wangler, V.	DP

<sup>3</sup> UC stands for situations where it is unclear if a conducting activity actually took place yet this address is given under the category of 'tour' in *JASI* June/November 1995-6. Schoenberg's Addresses. In many cases this might have been a concert with Schoenberg's music but not with him conducting.

<sup>4</sup> Notice that this information conflicts with the next line, which states that Schoenberg had a concert in Berlin (according DP)

(Season 1921/22)	Society for Private Musical Performances in Prague.	Polatschek, R. Kolisch, W. Winkler	
July (?) 1922		Two versions were performed at that night. One conducted by Schoenberg with Erika von Wagner and one conducted by Darius Milhaud with Maria Freud singing in French.	DP
30/11/1922	Switzerland, music college of Winterrhur		DP
8/12/1922	T. Wintrand-Baricum   Bei Boisservain; Holland		DP
8,9/12/1922	Amsterdam, 'Kleine Zaal' (Small Hall) at the Concertgebouw	Dutch Premiere	DP
13/12/1922	Drafna, Naarden, Holland	UC	DP
21/12/1922	Amsterdam, Holland	UC	DP
18/2/1923	bei Frau Alma Mahler		DP
28/2/1924	Hamburg	Two performances	DP
<b>Tour no. 3, the 'Italian tour'; 28/3/1924-8/4/1924; <i>Pierrot lunaire</i>, Op. 21; Pierrot lunaire ensemble (Erika Wagner, E. Steuermann, Louis Fleury, Henri Delacroix and Pro Art Quartet).</b>			
28, 29/3/1924	Rome	Invited by Alfredo Casella, one of the leading Italian composers. Puccini travelled six hours to hear the performance in Florence	DP
30/3/1924	Naples		DP
1/4/1924	Florence		DP
3/4/1924	Venice		DP
4/4/1924	Padua		DP
5/4/1924	Turin		DP
7 or 8/4/1924	Milan		DP
29/4/1925	Barcelona		DP
8,15/12/1927	Paris		DP
5 March 1928	Nuremberg		<i>BSC 375</i>
1-8/3/1935	San Francisco	A concert arranged by Henry Cowell, concert included seven songs from <i>Pierrot lunaire</i> , Op. 21; Chamber Symphony, <i>Songs of the Wood Dove</i> from <i>Gurrelieder</i>	Clippings C1935030 7_a

24- 26/9/1940	Los Angeles	Making takes for the only commercial recording.	DP
17/11/1940	New York, Town Hall		Stuckens- chmidt 445; Stuckens- chmidt 445, Clippings C19401117 _c_r, C19401117 _c_v, C19401117 _d_r, C19401117 _d_v, C19401117 _a_l, C19401117 _a_v, C19401117 _b, C19401117 _e_r, C19491117 _e_v

## Unrealised Opportunities

Date	Composition	Performers	Place	Comments	Source(s) of info
16 December 1909	<i>Erwartung</i>		Matiné	Schoenberg reported in a letter to Hertzka that Bodansky (a pupil of Zemlinsky) and Hagemann asked him to conduct the piece. The orchestra pit was not big enough for the number of performers that Schoenberg demanded.	Stuckenschmidt 130
29 February 1912		Pablo Casals	New German Theatre, Prague		Stuckenschmidt 143
1912	<i>Erwartung, Glückliche Hand</i>		Berlin	Conversation with Reinhardt	Stuckenschmidt 144
1912-13	<i>Pierrot lunaire</i> , Op. 21	Pierrot lunaire ensemble	Choralionsaal in Bellevuestrasse, Berlin	Albertine Zehme asked Schoenberg to conduct several additional performances in Vienna and Berlin	
June 1914	<i>Kammersymphonie</i> and <i>Pierrot lunaire</i> , Op. 21		St. Petersburg	Invited by Alexander Solti. Did not take place because of the First World War.	
1914?	<i>Gurrelieder</i>		Amsterdam	Invited by Mengelberg?	Arnold Schoenberg, 'Der kleine Muck', Leonard Stein (intro.), <i>JASI</i> , 2, 2 (1977/1978), 100.
1914	<i>Gurrelieder</i>		New York	Schoenberg suggested to Breitkopf and Härtel on 1 September 1914	Stuckenschmidt 191
17 July 1917	<i>Gurrelieder</i>		New York	An American called Köhler offered ten performances and a fee of 5000 dollars.	Stuckenschmidt 242

Date	Composition	Performers	Place	Comments	Source(s) of info
				The plan did not take place because of Schoenberg's second call up to the army.	
Autumn 1918	<i>Gurrelieder</i>		Zurich		Stuckenschmidt 255
30 July 1924	<i>Kammersymphonie and Pierrot lunaire</i> , Op. 21 and <i>Serenade</i> Op. 24			A plan of a tour of 15-20 cities (did it take place?)	
13 February 1924	<i>Pierrot lunaire</i> , Op. 21	The singer was Erika Beilke	Kammerspieler, Hamburg	Schoenberg conducted the rehearsals but the concert was cancelled due to lack of money	Stuckenschmidt 293
7 April 1926	<i>Vier Stücke für gemischten Chor</i> , Op. 27; <i>Drei Satiren für gemischten Chor</i> , Op. 28	Stuttgart Madrigal Choir		Inquiry by Heinrich Burkard for Donaueschingen. The plan did not take place because the Choir was too small.	
8 February 1933	Variationen für Orchester, Op. 31	Elena Gerhardt (soprano), BBC Symphony orchestra	Queen's Hall, London	BBC Broadcast and concert. First public British performance. The piece was introduced with a broadcast talk given by Ernest Newman, who warned: 'It will last for twenty minutes and you may feel that you might be better employed elsewhere'.	DP, Doctor 627
29 September 1933	Cello Concerto after Matthias Monn	Pablo Casals	London	Dedicated to Pablo Casals.	Stuckenschmidt 371
24,29 November 1933	<i>Pierrot Lunaire</i> and <i>Suite</i> Op. 29	Erika Wagner, the Kolisch Quartet, Edward Steuermann,	London	Arranged by Edward Clarke from the BBC. The plan was cancelled because of Schoenberg's emigration to	Stuckenschmidt 372

Date	Composition	Performers	Place	Comments	Source(s) of info
		the flautist Murchie		America	
24 December 1933	<i>Pelleas und Melisande</i> , Op. 5		London	Sunday Orchestral Concert in the BBC. See letter from K. A. Wright 2 October 1933.	
12,13 January 1934	Schoenberg's orchestration of Bach's <i>Prelude and Fugue</i> in E flat; <i>Pelleas und Melisande</i> , Op. 5; <i>Verklärte Nacht</i> , Op. 4		Boston, Cambridge (USA)	Invitation from Koussevitzky. Concert on 11 January 1934 did take place. Concerts of 12,13 were cancelled because of Schoenberg's illness	Stuckenschmidt 379
24 January 1934	A work of his own	An orchestra of 400 people	Madison Square Garden, New York	A charity concert	Stuckenschmidt 379
June or between 15 September and 10 October 1934				Invited by Sir Adrian Boult the conductor of the BBC Orchestra. Schoenberg wrote a letter to him on 14 April 1934	Stuckenschmidt 383
21 March 1935	<i>Verklärte Nacht</i> , Op. 4, his Bach transcriptions and Brahms's Third Symphony were performed in the concert. Was supposed to be the Première of the <i>String Suite</i> .	Los Angeles Philharmonic	Los Angeles	Klemperer invited Schoenberg to do a guest programme. Schoenberg gives three reasons for changing the programme. <sup>5</sup>	Schoenberg's Letter to Engel of 7 April 1935
Spring 1939	<i>Pierrot lunaire</i> , Op. 21	Erika Wagner-Stiedry, Kolisch, Steuermann,	New York, Boston and Philadelphia	Did not take place because of a quarrel with Klemperer	Stuckenschmidt 441

<sup>5</sup> 1) 'the Philharmonic Symp[h]ony Society[!] fixed my first rehearsal at the time when I was in San Francisco, conducting a concert arranged by Henry Cowell'; 2) 'the material of the Suite has not arrived'; 3) 'the Associated Publishers had sent a wrong, old, uncorrected material'

<b>Date</b>	<b>Composition</b>	<b>Performers</b>	<b>Place</b>	<b>Comments</b>	<b>Source(s) of info</b>
		Bernar Heifetz and Polatschek			
September (?) 1943			California	In a letter from 19 September 1943 Schoenberg was asked to conduct his works in a congress of Californian school supervisors.	Stuckens- chmidt 461
3 November 1944	<i>Pierrot lunaire</i> , Op. 21			See letter from 17 January 1944 to Mr. Remi Gassmann. Director of Composers Concerts Department of Music, The University of Chicago	
April 1947		Radio Hamburg	Hamburg	Schoenberg refused the invitation by Philip Jarnach because of rumours that he had become a supporter of Hitler's régime.	Stuckens- chmidt 483